

# THE GRAMOPHONE

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## EDITORIAL

I PROMISED some time ago to eliminate the personal note from THE GRAMOPHONE by degrees, but this month I must regretfully intrude it still further by apologising at the outset for the delay in publishing our October issue. I alone am responsible, because the bad weather kept me later than I had intended in the Channel Islands, and the pressure of finishing a novel for my publishers made me arrive at our London office, not only belated, but empty-handed, without the Quarterly Review of Records and without an instalment of my Musical Autobiography. Both will appear in the November issue, but in the meantime I can recommend our readers not to wait for my remarks on the Seventh Symphony (Columbia) but to buy the records at once.

Apologies having been offered and, I hope, accepted, let me report that the idea of a Gramophone Society, outlined by me last month, has been received in all quarters with the eagerness which I had dared to expect. The response has been wide and large, so that by the end of the year I hope that I shall be in a position to get the society started and to announce a specific programme of activity in the achievement of our purpose. But I still want more names and addresses to support the venture, and I still want the right name for the society.

This month the tests of Portables and other gramophones take up a good deal of our space, but I am glad to find room for the interesting article on U.S.A. records sent to me by Dr. F. R. Mead from San Diego, California, one of our warmest supporters. And in this connection I should like to say that the mass of correspondence which reaches our office every day is straining the capacities of our modest staff almost to distraction, but that if our readers will have patience, we shall sooner or later deal with their suggestions and sometimes almost insoluble problems. Apart from the tests which have been conducted by this same modest staff, I propose during the winter to conduct a further series of *personal* tests of machines, sound-boxes and needles, and would particularly say that the note on the Duophone in this issue must only be regarded as preliminary to further examination. The pressure of time, owing to the Portable tests, has led to the omission of James Caskett's Selected List of Records this month, but this is a department of our activities in which I mean to institute a development likely to help our readers in a more practical way.

The series of articles on Celebrities will shortly be resumed, but, in answer to numerous enquiries, let me say that the proper preparation of such articles involves an enormous amount of work, and it is much better not to hasten the author of them into premature judgments. Incidentally I should like to express my sincere thanks to the Columbia Company for appreciating the importance of such articles and putting all their records at our disposal whenever they are asked to do so. I have had a number of interesting talks since my arrival in London, and I can assure our readers that, so far as music is concerned, the gramophone is soon going to make listening-in a waste of time.

Finally, grateful congratulations to His Master's Voice for making higher music and lower prices coincide!

*Compton Mackenzie*

## EPIGRAMOPHONES—II.

By HILAIRE BELLOC.

*If, at the Opera, you're in the stalls  
You dare not bolt until the curtain falls.  
But, with the gramophone, it needs no skill  
To stop the noise at once, and when you will.*

## Some Gramophones and Sound-Boxes (continued)

By James Caskett, F Sharp and C. R. S.

### PORTABLES

THE second batch of tests has been carried out under less trying conditions than that reported upon in our September issue. The weather was cooler, the nature of the tests was simpler, and by the courtesy of Madame Nancy Lee, the dancing professor, we were able to use her studio, which is in the same house as our offices and admirably suited for the hearing of records, so that on the whole we were only confronted by the inherent difficulty of comparing various makes of gramophones in a limited period of time. These difficulties were expressed in our previous article, and it is only necessary to repeat that the judges would be the first to admit how formidable they are and that the verdicts must be taken by our indulgent readers with more than the usual pinch of salt. But the letters and comments that we have received from all quarters, from makers and dealers as well as from the general public, are ample justification for continuing what, with all its shortcomings, has evidently proved to be an extremely interesting series of experiments.

Clearly there is a great advantage in being able to put several gramophones in a row and to try a series of records on each of them at leisure. Some of our readers no doubt could do the same in the show-room of their local dealer, but this is not a matter of common experience. More often when buying a gramophone, we are influenced by knowing that a particular make has given us especial satisfaction in a friend's house, or we are influenced by what our local dealer tells us is the finest instrument at the price that he knows: and even if we had the opportunity of more comprehensive reconnaissances

on the lines of these comparative tests, not all of us have the time or the patience to indulge our critical faculties in that way.

There is then a real excuse for these reports, that THE GRAMOPHONE is in a peculiarly happy position in being able to make them at all. But in this connection we must hasten to acknowledge how much we owe to the help and courtesy of the makers who allow us to subject their wares to our tests; and in thanking them for their confidence in our integrity—as well as congratulating them upon their confidence in their gramophones—let us include those who contributed the material for the previous no less than for the present tests. It is, or should be, easier to send a Portable round to Newman Street than a Pedestal Grand, and perhaps we did not express last month all the gratitude that we felt to the Gramophone Co., the Orchorsol Gramophone Co., Messrs. Alfred Graham & Co. (for an Algette) and the Chappell Piano Co. (for a Cliftophone) for their willingness to start us on what might easily have proved to be a futile enterprise.

This time, having decided to hold a test of Portables, we invited the co-operation of the makers of the H.M.V. Portable, the Decca, the Dulcetone, the Handophon, the Pathéphone, the Waveola, the Peter Pan, the Rifanco Portable, the Beltona, the Rex, the Bestone, the Itonia Portable, the Bandmaster, the Vocalion Portable, and Messrs. Wm. Cooper Bros. Out of these fifteen different makes, the first seven actually were sent to us and underwent the tests: in the other cases various obstacles thwarted our endeavours—the Vocalion Portable, for instance, is no longer being made, the Rex Gramophone Co. is engrossed in the making of



cabinet grands at present, the Bandmaster people are busy changing premises, etc. It is perhaps a pity that more were not available and that several of the most popular makes were absent; but on the whole it may be considered a fairly representative selection from the Portables at present on the market.

They arrived at the office like a crowd of children for a party, most of them with their nurses to see that every hair was tidy and frock straight; and while one nurse said that we must try his charge in the Crystal Palace where the lightest whisper of an orchestral accompaniment could be heard from end to end, another wanted us to take the whole party out to Wimbledon Common. Last to arrive was the baby Peter Pan, beautifully dressed and neat, but so diminutive as to look like a Pom in an All-Varieties class at a dog show, with a crowd of terriers, sheep-dogs, bull-dogs, and Chows round it. When all was ready—cloaks and scarves and goloshes discarded—they were all taken down to the ball-room and disposed upon a row of stools at one end, very demure and excited, waiting for the music to begin.

The suggestion of a children's dance is not altogether inappropriate, because Portables are probably used more for dance music than for any other kind. People who can afford to have a larger machine as well in the drawing-room keep a Portable for holidays, for the river, the seaside, the verandah in the evening, requiring of it only the more cheerful, slap-dash, restaurant type of records; and it is safe to say that almost *any* Portable will be adequate for these impromptu dances and concerts. But just as a man who likes to be independent of porters may prefer to buy a hand-bag which will hold his evening clothes comfortably on occasion, so a man who only has one gramophone and that, for various reasons, a Portable, may prefer to have one which will, when required, do justice to the more exacting kind of record. If it can give him an enjoyable rendering of Stracciari's voice, depend upon it that it will also acquit itself well with a dance record; but the reverse is not always the case. Therefore it was worth while to test our seven competitors with all sorts of good records—to test the whole range of their capacity—so that the results may be of some use to gramophonists who want their Portables to tackle the most precious favourites of their library or who, having always despised Portables, are curious to know whether any high degree of definition and tonality can be obtained by this type of machine.

First in size and in price is the H.M.V. Portable, 15½ in. by 11½ in. by 7¾ in., and costing £9: very neat and well-finished, in black leatherette, with black fittings inside, a shuttered front, handle on the blank side opposite the winding handle, swan-neck tone arm, Exhibition sound-box, clips for two boxes of needles, etc., and a platform which is lowered

automatically when the lid is closed; altogether a very handsome and complete machine, the Eton Boy of the Portable world. Its manner was a little stiff at first, but it thawed as the tests proceeded and acquitted itself with distinction. This question of the running of the motor, it must be remembered, was almost certain to occur in one or other of the machines, since they were all brand new when they arrived: but as a matter of fact the H.M.V. was the only one which gave any trouble at the outset, and its uneven running disappeared before we "got into the straight."

Secondly, in point of price, 6 guineas, came the Decca and the Waveola, affording a very interesting contrast in treatment. The Decca, in light-brown compressed fibre, 11½ in. square and 8½ in. high, and weighing 13 lb., had a very dapper appearance with the distinctive polished aluminium bowl of its "Dulciflex," and the brightness of its fittings and green turntable. The special Decca "features" are all pleasing: the slip-pin hinge which enables it to be packed in halves for transit, the locking clamp and concealed weight-adjuster, the box of Decca needles, and the general attention to neat and sensible details which make for compactness and strength. The Swiss motor (worm gear) ran silently and well. Of course the essence of the Decca is the Dulciflex, the bowl in the lid into which the sound is transmitted through the tone-arm, just as the Waveola amplifier is the essence of the Waveola Portable. The latter in dark polished oak is slightly larger and flatter, 13½ in. by 13 in. by 6½ in., and is in most respects an unpretentious, business-like machine. But the amplifier, of which only the oval mouthpiece appears when the front half lid is dropped, is an almost revolutionary invention, since its deliberate object is, not to carry the sound-waves unbroken to the open air through an accurately graded and curved tube like most amplifiers, but to break up the sound-waves by a succession of angles, ten in all, and thus to distribute as well as to enlarge the volume of sound. A queer idea, most people would think; but our tests go to show that the inventor's time has not been wasted, for without in any way muffling the notes of a strident record—Stracciari at his loudest, for instance—the Waveola did not ever make the ear-drums of the listeners tingle as some of the other Portables did. However, we may leave this subject for the moment and only add that the Waveola Portable is in other respects very similar to the next group, without any specially neat way of packing the winding handle, tone-arm and sound-box. They go into the mouth of the amplifier. It has a Waveola sound-box, a Swiss motor, and it is claimed rather optimistically that it can carry eight 12-inch records closed.

The Pathéphone (Pathé Freres Pathéphone, Ltd.), the Dulcetto (The British Polyphon Co.) and the Handephon (Messrs. J. E. Hough, Ltd.) were of

much the same type and all cost £4 10s. The first was in ochre-coloured compressed fibre, the two latter in light polished oak. In all the tone-arm ran from the centre to the back left-hand corner, opening into the space below not occupied by the motor, which is walled off with a curving sheet of wood or other material, so as to form an amplifier about 6in. by 4in. at its mouth when the front lid is lowered. Really the Waveola is of the same pattern only that the Waveola amplifier is inserted in this space. The Dulcetto and the Handephon have also a similar but not identical "disappearing platform" for the tone-arm, so that it need not be removed for packing. The Dulcetto has an album for six 10-inch records fitted into the lid, and a Thorens motor. The Pathéphone has a sound-box covered in on both sides with metal, except of course in the centre, and the Handephon a "Corona King" sound-box.

Constructionally the only other notable point about these three machines is the position of the needle on the turn-table. Experts always declare that a central position is most important, and therefore the following notes on the various tests of these apparently similar machines may gain an added interest when it is explained that in the Pathéphone the needle-point touched  $\frac{3}{4}$ in. short of the centre pin, the Dulcetto  $\frac{1}{4}$ in. beyond it, and the Handephon exactly on it.

Lastly, in its immaculate case of imitation crocodile, comes the Peter Pan, 6in. by 5in. by 4in., price three guineas! It is such a pretty little toy, so smart and ingenious, that our natural impulse was to spare it the rigours of playing with its elder brothers, though it was obviously willing to join in the entertainment. In the end we allowed it to play with them but not to compete in the tests, and a separate report on its performance will be found later on. It is easily unpacked and put together. The turntable is a folding frame, able to maintain a 12-inch record easily, and the horn is of collapsible aluminium—like one of those cups which always collapse at picnics—and fits on to the sound-box, which is upheld by a slender rod slotted into the lid. It has a Thorens motor, which of course runs silently and smoothly.

#### LIST OF MACHINES TESTED.

HIS MASTER'S VOICE.—Table model in leatherette. Price £9. (The Gramophone Co.).

DECCA.—Compressed fibre Portable. £6 6s. (Messrs. Barnett Samuel & Sons, Ltd.).

WAVEOLA.—Portable. £6 6s. (The Gramo. Dépôt).

DULCETTO.—Portable. £4 10s. (The British Polyphon Co.).

HANDEPHON.—£4 10s. (J. E. Hough, Ltd.).

PATHEPHONE.—Portable. £4 10s. (The Pathé Co.).

#### LIST OF RECORDS USED.

- (1). ORCHESTRA. Albert Hall Orchestra, *Siegfried's Funeral March* (Wagner). H.M.V. D.502.
- (2). BAND. Band of H.M. Coldstream Guards, *First Suite in E Flat* (Holst). H.M.V. C.1115.
- (3). CHAMBER MUSIC. Lener Quartet, *Andante con moto* from *Quartet in D minor* (Schubert). Columbia L.1460.
- (4). PIANO. Max Darewski, *Waltz in C Sharp Minor* (Chopin). Zonophone A.275.
- (5). VIOLIN. Mischa Elman, *Nocturne in E Flat* (Chopin). H.M.V. 2-07928.
- (6). 'CELLO. Casals, *Larghetto* from *Quintet in D* (Mozart). Columbia 7153.
- (7). SOPRANO. Galli-Curci, *Comme autrefois dans la nuit sombre*. H.M.V. 2-033086.
- (8). TENOR. De Lucia, *Mamma mia che vo' sape*. Fonotipia 92723.
- (9). BARITONE. Stracciari, *Eri tu che macchiavi*. Fonotipia 92621.
- (10). BASS. Chaliapin, *Song of the Volga Boatmen*. H.M.V. 2-022016.
- (11). DANCE. The Great White Way Orchestra, *Yes, we have no bananas to-day*. H.M.V. B.1672.

#### TESTS OF MACHINES.

##### ORCHESTRA.

His Master's Voice	8
Decca	6
Waveola	6
Dulcetto	6
Handephon	7
Pathéphone	6

It should be said at once that no portable machine is capable of doing full justice to an orchestral record. It is precisely this kind of record that small machines fail most noticeably to reproduce. All the machines were inclined to lose detail and to fail in discriminating the tone qualities of the different instruments. A certain harshness of tone, too, was observable. From the point of view of definition and discrimination of instrumental tone the H.M.V. instrument was the best. This instrument is built on the lines of the full-sized gramophone and has many of its qualities. The Handephon was not capable of giving quite so well defined a result as the H.M.V., but its tone was exceptionally sweet and its general excellence great. The Decca was rather brassy, but probably the best of all for out-of-doors, though on this point the Waveola ran it pretty close. The Waveola's tone was very open. The Dulcetto resembles the Handephon rather closely, both in appearance and in performance. The Pathé is an instrument primarily designed for use with Pathé records which are played with a sapphire point. When the sound-box is turned over, however, it can be used with a needle for needle-cut



records, and it has always been used in this manner in these tests. The result was well-defined, though a trifle hard.

## BAND.

His Master's Voice	8
Decca	9
Waveola	8
Dulcetio	8
Handophon	9
Pathéphone	8

If orchestral records are those worst suited to Portable machines, band records are probably those best suited to them. Each of the machines gave an excellent performance. The Decca was particularly loud and brassy, and it would be difficult to imagine a more adequate rendering of a record. The Handophon was extremely good, too, and though it was rather more agreeable in tone than the Decca, it may be doubted whether that is much of an advantage in a band record. We usually want plenty of noise, and the Decca certainly gives it. There was not much to choose between the others. They were all good.

## CHAMBER MUSIC.

His Master's Voice	9
Decca	7
Waveola	8
Dulcetio	7
Handophon	9
Pathéphone	7

An instrument with a good deal of refinement was needed for the Schubert Quartet, and the H.M.V. and Handophon machines came off best. The Waveola, too, gave excellent definition and a good open tone. The Decca was good, but rather coarse—excellent for the open air, as usual. The Dulcetio and Pathé, too, gave good definition and while not quite so loud as the Decca were more refined.

## PIANO.

His Master's Voice	8
Decca	6
Waveola	7
Dulcetio	6
Handophon	7
Pathéphone	7

There is not much to be said about the piano tests. The piano is not an instrument that reproduces well on any gramophone, and on Portable machines it is even worse than usual. The best machine was the H.M.V. This might have been expected from its resemblance to the larger machines. None of the Portables, however, covered itself with glory.

## VIOLIN.

His Master's Voice	8
Decca	7
Waveola	7
Dulcetio	8
Handophon	9
Pathéphone	8

This record was a test not merely for the general quality of tone of the instruments, but also for their capacity to reproduce very high notes. The cadenza at the end of this record goes beyond the limit of what is clearly audible on the gramophone, and the machines showed widely different powers of dealing with these high notes. The H.M.V. and the Handophon reproduced them best, and next after them the Waveola and the Dulcetio. With these the notes were considerably weaker, while with the other two machines they were almost inaudible. In tone the Handophon was extremely agreeable; the Waveola gave good volume, but there was a slight suggestion of the horn about it rather than the pure violin tone. The H.M.V., Dulcetio and Pathé were hardly inferior to the Handophon in sweetness of tone.

## 'CELLO.

His Master's Voice	9
Decca	7
Waveola	8
Dulcetio	8
Handophon	8
Pathéphone	7

The H.M.V. did best here. There was a volume, a thickness to the sound which put it rather apart from all the others, and which is more characteristic of a larger instrument. The Decca was rather lacking in refinement, and the Pathé a trifle thinner than the others. The Handophon was, as always, very sweet, but hardly more so with the 'cello than the Dulcetio and the Waveola.

## SOPRANO.

His Master's Voice	8
Decca	8
Waveola	8
Dulcetio	8
Handophon	9
Pathéphone	8

The record chosen was rather a difficult one for small machines, as there is a decided tendency to blast on some of the high notes. The Handophon came off best here; there was no sign whatever of a blast, and the long *pianissimo* high note at the end was full of quality and did not wobble. The others were all very good apart from the above-mentioned tendency to blast on certain notes, a tendency which none of them entirely escaped.

## TENOR.

His Master's Voice	7
Decca	7
Waveola	9
Dulcetio	8
Handephon	8
Pathéphone	7

The Waveola was extremely good, and the Dulcetio and Handephon hardly less good. All the others were inclined to make one say—as one so often has to with the high notes of a tenor voice—"I can't bear it." This "unbearable" quality was reduced by using a soft tone needle, but, of course, with a corresponding loss of tone. The more successful machines produced plenty of tone without this quality.

## BARITONE.

His Master's Voice	8
Decca	7
Waveola	9
Dulcetio	8
Handephon	10
Pathéphone	8

The record is a loud and very admirable one. The result on the Waveola was astonishing. Madame Lee's large studio was not large enough to do justice to the enormous volume of tone produced. The Crystal Palace would have been needed. The H.M.V. was very agreeable but slightly throttled. The Handephon was absolutely perfect, and it was difficult to imagine any instrument giving a more perfect result. When one actually tried the record on a big machine, however, it became evident that even the very finest portable loses something that the larger machine can catch, a lost refinement of tone, a certain fullness, a certain body in the sound. The Pathé would have been better out-of-doors, and the same is true of the Decca. The Dulcetio was open, but rather harsh.

## BASS.

His Master's Voice	8
Decca	7
Waveola	9
Dulcetio	8
Handephon	8
Pathéphone	8

All the machines dealt with this Chaliapin record well so far as reproducing the tone went. Where most of them showed the limitation of small machines was in the reproduction of the last faint notes. The Waveola did best—indeed, gave a surprisingly good performance, for these notes are not easy to get even on a large machine. The Decca was disposed to shirk this note altogether and blast.

## DANCE.

His Master's Voice	8
Decca	8
Waveola	8
Dulcetio	8
Handephon	7
Pathéphone	8

One of the principal uses to which Portable gramophones are put is the playing of dance music, and we were happy to find that in this respect there was little or nothing to choose between the different makes. Probably for out-of-doors the Waveola or the Decca would prove to be the best, and the gentle appealing tone of the Handephon is here rather a disadvantage to it than otherwise. All the machines gave excellent results, however, in Madame Lee's studio, and it was as easy to dance to one of them as to another.

## CONCLUDING REMARKS.

A few general remarks on the qualities of the different instruments will not be out of place. The H.M.V. has, on the whole, more body and solidity of tone than the other machines. This is no doubt due to the fact that it is built on the model of a large machine. It was particularly good for the Orchestral, Chamber Music, Piano and 'Cello records. The Decca and the Waveola are superb out-of-door machines. The tone is open and it carries well. The Handephon is a remarkable instrument at its low price. The tone is extremely sweet and mellow, and there is no tendency on it to blast. It is probably not particularly suited for playing out-of-doors, where a great volume of sound is needed to compete with other noises, but as an indoor instrument it would be hard to find a better. It is good, too, for dance music, but when there is a good deal of shuffling of feet in a crowded room, one of the outdoor types of machine would have more carrying power. The Dulcetio and the Pathé are good all-round machines, the former not unlike the Handephon, and more an indoor than an outdoor instrument. The tone of the Pathé is rather penetrating and it would carry very well out-of-doors.

## THE PETER PAN GRAMOPHONE

The Peter Pan, in spite of its small and toy-like appearance, is capable of dealing with certain classes of records very adequately. As might have been expected, it is the less complicated records that are best reproduced. The Mischa Elman record was very good indeed, and so were all the vocal records; the orchestral and band records, especially the latter, were not good. Dance records were splendid on it. When it is remembered that this is the only gramophone which is as really portable as a Brownie Kodak its usefulness will be realised.

*A Smooth Surface  
Without Scratch!*

# Introducing Columbia "NEW PROCESS" Records.

THE significance of the "NEW PROCESS" will be appreciated from the fact that records produced by the process yield musical detail that you have never heard before—delicate harmonies that in other records have been obscured or obliterated in needle scratch and surface noises.

The September and October lists represent a typical series of Columbia "NEW PROCESS" Records—pure music, with an absence of surface noise.

All Columbia Records are now being manufactured by the new process.

All Scratch and Surface Noises Now Eliminated for the First Time—only on Columbia "NEW PROCESS" Records

# Columbia





## The Edison Gramophone and Records and the Jewel Sound-Box

THE Edison machine and records which are among the most popular in America are very little known in England, and some account of them will no doubt be of interest to readers of THE GRAMOPHONE.

The records are cut like the Pathé records, that is to say that the recording point, and therefore the reproducing point, vibrates vertically instead of horizontally, as is the case with an ordinary needle-cut record. This vertical movement of the point constitutes a likeness between these records and the old cylinder records, and the resulting tone is also decidedly similar. The first Edison record I heard was one of a soprano voice and I was at first put out by an unfamiliar quality in the tone of the voice, but after I had heard two or three records this unfamiliarity wore off, and when I had heard a dozen or so the old needle-cut disc put me out for a moment when I heard it again. The fact is that any method of reproduction falsifies its original in one way or another, and after a short time we instinctively make the proper adjustment in our minds. When we are suddenly asked to make a new adjustment we are disposed to deny that hitherto we have had one to make, and we resent this new call on our energies. When we have met the call, however, we find ourselves saying: "It sounded odd at first but really it is very good." Most people who are interested in pictures will remember how unnatural the paintings of the impressionists seemed to them at first, and yet in the end many must have come to think that those blue and yellow and red spots were more like what they actually saw than the painting they had been accustomed to.

I would not care on so slight an acquaintance to say dogmatically whether the ordinary needle-cut records or these give in general the more deceptive imitation of their original. But I am inclined to believe that anyone with a good ear who had never heard either would find the Edison give the more satisfactory reproduction of most things.

The records not having been made with a needle have to be reproduced with a special point. This is a diamond point and resembles the sapphire point of the Pathé records. I shall refer later to the sound-box which may be fitted to an ordinary gramophone for the reproduction of these records. The finest results, however, are obtained on the Edison machine, and this machine by means of the sound-box referred to above can also be made to take ordinary needle-cut records.

Merely as a piece of mechanism this machine is a triumph. The motor is simple and runs with perfect smoothness and silence. The sound-box need not be touched, but is lowered on to the record by means of a handle placed in front of the turn-table, and it can be swung instantly by this handle to any point on the record without fear of scratching. Two stops, one for 12-inch and one for 10-inch records make it quite easy to start the record exactly at the beginning, and there is a simple and effective self-stopping device. The sound-box with its diamond point is balanced on a spring and is made like an instrument of precision. Compared to it any other sound-box looks a rough and ready affair. There is a point I must criticise. At one time, it appears, the screw for regulating the speed was left exposed, but it was found, in America, that people "monkeyed" with it and then sent their machines back because they didn't play in tune. Mr. Edison decided to have this screw concealed and protected by a key so that only a dealer could alter the speed. No doubt people who are capable of "monkeying" with a speed regulator deserve to have all their records played at a uniform speed of 80 revolutions to the minute, but, in this country at least, there are enthusiasts who, if they were using the machine for needle-cut H.M.V. records, say, would not care to have their Galli-Curci singing a quarter of a tone too high. I suggest therefore that a key be supplied and the secret of that screw be revealed to any purchaser who is prepared to make a solemn oath that his intentions are honourable, that his interests are entirely musical and that he hates machinery.

The records themselves are, I believe, made of some preparation of papier mâché and are said to be quite indestructible by playing, and they may be dropped without breaking. They are very thick and rather heavy. Surface noise has not been eliminated. Indeed, in some of the earlier records it is rather prominent. It is, however, the least offensive kind of surface noise, being a continuous low rasping sound. The surface noises that are really trying are the jerky uneven ones and those that are at all high in pitch and penetrating. In some of the latest records the rasping is considerably reduced.

The reproduction is, as I have said, somewhat different from that of a needle-cut record and is very pleasing. I have no hesitation in saying that the reproduction of a piano on these records is much superior to anything obtainable on a needle-cut disc.



The catalogue of records obtainable contains an appallingly large proportion of rubbish. There are, however, a fair number of records of serious music, especially of vocal music. I may notice especially Freda Hempel's *Casta Diva* and *Non mi dir*, Anna Case's *Qui la voce*, some violin records of Spalding and Prihoda and many piano records, where, though the selection of artists and of decent music is not very wide, the reproduction is, as I have said, beyond anything hitherto achieved.

The sound-box which is recommended by Mr. Edison for use with his machines when needle-cut records are to be played turns out to be none other than our old friend the Jewel sound-box with the Nom-y-ka diaphragm referred to in our September issue, page 72. I heard several of my favourite H.M.V., Columbia and Vocalion records on the Edison machine with this sound-box and the results seemed to me as good as on any machine I had heard, and I propose shortly to try this sound-box on other machines and also on the Edison under test conditions. The same sound-box when turned over and fitted with a diamond point can be used for playing Edison or Pathé records on an ordinary machine. The results on a large H.M.V. machine with Edison records though, as was to be expected, not so good as on the Edison machine with its own sound-box, were nevertheless not much inferior, and a very adequate idea of the quality of the Edison records can be obtained in this way.

The Edison is not a cheap machine. The table model costs £23 and the cabinet models up to about 100 guineas. The Jewel sound-box and tone arm will cost I understand about £2.

The London agents for the Edison gramophone and the Jewel sound-box are Messrs. Murdoch, Murdoch & Co., Ltd., 461/3, Oxford Street, London, W. Our readers who do not live in London should apply to Thomas A. Edison, Ltd., 164, Wardour Street, W.1, for the address of the nearest agent.

## THE FLAME-PHONE

WHEN we invited Scientific and Projections, Ltd., of Crawford Passage, Farringdon Road, London, E.C. 1, to send a Flame-phone to this office for our tests of portables we did not know that it was beyond the scope of the tests owing to its price and also because, though it is portable, it requires gas in order to obtain its special effects, and is therefore hardly in the class of gramophones that can be carried and played *anywhere*. However, the makers very kindly sent us a model of the "semi-portable type" to see, and we are extremely grateful to them for having given us a chance of examining what is certainly a most interesting, and even exciting, invention. In a fine mahogany case it costs £17 10s. and weighs 22lb., and when put together is a distinctly handsome machine. But the fittings which make it specifically a Flamephone can be put on to any ordinary gramophone for £6, and this fact removes the invention at once from the realm of fantastic gadgets. It deserves the serious consideration of all gramophonists.

phone for £6, and this fact removes the invention at once from the realm of fantastic gadgets. It deserves the serious consideration of all gramophonists.

To quote from the description of it, "the mica diaphragm in the sound box is associated on one side with the horn, the mouth of which is directed upwards, and at the other with a gas chamber leading to two small upright burners, which are perforated with a number of very fine holes, gas being led into the chamber by a small rubber-tube attached to a cock at the back. The gas jets are directed horizontally across the mouth of the horn." There are a hundred jets, and in a darkened room these are very pleasantly reflected in the aluminium shield which protects the woodwork and also acts as a sounding-board. By a simple balancing device the weight of the soundbox and horn on the record can be adjusted to suit individual taste.

Mr. Kitchen's invention is founded on the fact that a gas jet is extremely sensitive to sound waves over a very wide range, and it is claimed that though the flame-phone without any gas has a quality of tone "comparable with that of the average gramophone," the effect of turning on and lighting the gas is not only to augment the sound but to improve the quality of the tone in a wonderful way. There can be no doubt about this improvement in volume and in tone. By many experiments of turning the office gas on and off as we tried the various records we satisfied ourselves that in some mysterious way the vibrations of the gas jets had a clarifying and strengthening influence on the soundbox.

The clearness of the tone was even more evident when the Flamephone was contrasted with the Orchestrathone in the office, which for the moment appeared to be almost woolly; and if a long length of tube were not required in order to have the Flamephone out in the garden, one would say that it would be at its very best in the open air at night, with the picturesque illumination of the gas-jets. On the whole, however, we felt that for normal purposes indoors it was slightly hard—not by any means *harsh*—in tone; it was not so comfortable, for instance, as the Kestraphone; but this must be largely a matter of individual taste, and it can at any rate hardly be doubted that the Flamephone principle applied to one's favourite make of gramophone would improve it. It is the principle rather than the semi-portable model submitted to us which won our respectful admiration, and the fact that a demonstration before the Royal Society was, we are told, greeted with unqualified approval, inclines us to recommend our readers to take an opportunity of judging the Flamephone if possible. Evidently this is one of those inventions which cost a good deal to start, but which, if able to establish themselves, may be offered to the public subsequently at a much reduced cost.

C. R. S.

## THE KESTRAPHONE

**T**HE Kestraphone was to have competed in last month's gramophone tests, but through railway delays it arrived too late to be included. The instrument sent was Model I., which can be had in oak at sixteen guineas, or in mahogany at £17 10s. It has an internal horn of polished wood—the Kestraphone's special design—and a special Kestraphone sound-box. There is a hinged support to the lid, to which I should like to call attention as being unusually simple and effective. A severe blow on the head from the lid of another make has taught me to regard this detail with respectful interest.

The fact that it arrived too late, and that its makers kindly allowed it to stay on here for a few weeks, has given me a good opportunity of making its acquaintance, understanding its moods, and appreciating its subtle charm. At first, probably because it was a brand new instrument, it did not strike me particularly. I broke it in with a series of dance records, and then a batch of songs, without being specially impressed by it. Then I gave it De Greef and the César Franck Symphonic Variations, and it suddenly found itself, and amazed me by a most delicately defined performance of this splendid work. The piano was not only a piano, but a beautiful toned one, and the orchestral effects were most subtle. After this I became an enthusiast, and experimented with sound-boxes and needles. Of the sound-boxes I tried, however, none approached the Kestraphone, not even the wonderful B.R.O.S., though with that the result was good enough for anyone, and the small Pelham went very well with piano and orchestra. I found the H.M.V., Columbia and Sonora soft tone needles the most sympathetic for songs. The quality of the instrument is so fine that voices seem to lose very little if anything in being toned down, and in my opinion most tenors need this, and all baritones.

For musical ears I recommend the Kestraphone most especially. You can listen to it in perfect comfort, free from that gnawing anxiety as to whether the high note which you know is coming is going to split and shiver your ear drum, or whether that great crash of orchestral ensemble is going to blow the top of your head off. The Kestraphone never allows anything like that. It belongs to the gramophone aristocracy. If it were possible for so new an instrument to have "race," I should say that the Kestraphone had it: there is something impressive in its absolute refusal to emit an ugly sound. I hope I have made it clear that in this refinement of tone there is no loss of vitality. It is real living music that pours out of this most remarkable instrument.

F SHARP.

## THE DUOPHONE

**T**HE Duophone is an instrument with two sound-boxes, each of which delivers its quota of sound to the tone arm, one of the sound-boxes being tuned for high and the other for low notes. It is claimed that by this means it is possible to deal adequately with a longer range of tones than has hitherto been feasible.

I would not care to hazard an opinion as to the correctness of this theory. Acoustics is a subject about which not much appears to be known. Its theory is difficult, and in many points its practice does not conform very closely with that theory. No doubt a few learned physicists, whose lightest thought is a differential equation, know so much theory and know it so exactly that they are even able sometimes to apply it successfully, like Professor McKendrick, who invented a gramophone in which he entirely eliminated scratch by passing the sound through forty feet of tubing filled with peas; the peas absorbed all the scratch and nearly all the other sound. What remained of the other sound was then magnified by valves, and the result is said to have been absolutely perfect.

Whatever be the theory of the Duophone, in practice it is an admirable machine. It is beautifully made with a most convenient method of stopping by pressing a button on the outside of the case. The tone is very full and solid, and it is a fact that it renders exceptionally well a long range of tones. It is particularly good on piano records, indeed I think I never heard an instrument which got so much out of an ordinary needle-cut piano record. Its rendering, too, of vocal records is exceedingly faithful and very pleasing in quality.

On other classes of records, too, it showed itself a first-class instrument, and it can be trusted to get the best out of any record offered to it.

JAMES CASKETT.

## THE PELHAM SOUND-BOX

The Pelham sound-box is an excellent instrument and a marvellous one at its price of 5/-. In many ways it resembles the H.M.V. Exhibition sound-box. After trying it on all classes of records we can recommend it as a good all-round instrument.

In deference to the request of several readers, the Supplement now appears with a price on it. Extra copies may be obtained direct from this office for 3d. each (and postage) or 2/- a dozen post free. Supplements of previous issues will be sold on the same terms, as far as is practicable.



# ia GRAFONOLA h TONE

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—The Times.

the new instrument sounded immeasurably

—Daily Express.

tly to justify the claim that it revolutionises

—Daily Mirror.

tone which characterises so many . . . . .  
n voice and chamber and orchestral music  
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—Daily Chronicle.

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—Evening News.

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e new machine.

—Referee.

tone revolutionised.

—Sunday Express.

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n a serious drawback to the popularity of  
inated.

—Lloyd's News.

# Columbia



Sir HENRY  
J. WOOD

says: "I consider  
this instrument  
the greatest con-  
tribution to the  
advancement of  
music since the  
original invention  
of the gramophone  
itself."

# RECORDS IN THE UNITED STATES

By F. H. Mead, M.D.

HAVING collected high class concert and a few operatic records for the last seventeen years, I suggested that a brief account of records as issued in the United States would be of interest to the readers of THE GRAMOPHONE. With the kind permission of the Editor of this valued magazine (of especial value to those in countries away from the English records), I propose to inflict on its readers a short *catalogue raisonné* of some of the music issued.

In the first place it may not be amiss to say a word or two about the reproducers—the machines. We have everything—from the good old Victors (the “Victor” is the original progenitor of the H.M.V. Co.) to Pathés with a parchment umbrella inside. I have tried them all, and all the various sound-boxes. I have long since come to the conclusion that the modern “cabinet” has sacrificed volume and distinctness to convenience, appearance and design. Sound-boxes are “tweedledum and tweedle-dee” as regard distinction, and one seems little different from the other. I, after very extensive trial, have not yet changed from my old Victor 12in. machine with a horn. Only I have *two* horns—the very largest metal with a brass “bell” that I could get, and a very large wooden horn, which I find best for strings. This may sound very conservative, but I am quite ready to buy a better machine, if I can hear of it. For sound-boxes, I am using my third—a No. 2 Victor.

With these few remarks preliminary, we come to the main subject of my paper—the records. The class of records issued is, of course, entirely decided by the public demand. The issuing companies, to use a current expression, are not “in it for their health,” and they only publish what there is a sale for. Passing aside the innumerable ballads, dance music, etc., with which I have nothing to do, the American musical public in the first place seem to be able to assimilate any quantity of good operatic records. America possesses at the present time probably the finest, and certainly the most expensive, opera organisation in the world. The Metropolitan Opera Co. opens in New York in November and performs until mid-April every year. In addition to this the Chicago Opera Co., which is on very nearly the same level, but generally produces the newer works, plays six months in the year, giving New York city about six weeks of this. There are three lesser companies in addition to these. There is, therefore, a demand for operatic records. People like to hear the great singers sing again. This

demand has raised up a great collection of operatic music, to which I need not refer in detail, since the Victor Company here have transferred the numbers to the English catalogues of the H.M.V. Co. Only remark this, with our public it is (for instance) Galli-Curci who sings *Caro nome*. The artist comes first, and this is generally the consideration in concert music also.

As regards “Celebrities,” as the H.M.V. catalogue terms them, it will only be necessary to draw attention to a few which are not so well known in Great Britain. The artists who “sell best,” to use the term of the market, are Caruso, McCormack, and Schumann-Heink. The two former are too well known to need any further comment. It has been a surprise to me not to see some of Madame Schumann-Heink’s records mentioned in the numerous programmes of the gramophone societies. Born near Prague, she made her first appearance at the Dresden Opera House as Azucena in *Trovatore*. In 1897 to 1900 she sang in London, chiefly in Wagnerian parts. She then came to New York, and the United States have since declined to part with her. Of late years she has devoted herself nearly entirely to concert work, and her tours have been one long triumph. The amount she has earned for charity alone must have run into many thousands. She is undoubtedly the greatest contralto in the world to-day. I understand that she will sing in London in May, 1924.

What an extraordinary difference there is in what I may term the recording possibilities of different artists! Take, for instance, the difference between the Melba and the Galli-Curci records. Many of the latter are the most perfect productions it would seem possible to hear: the former, with the exception of the duet from the first Act of *La Bohème* with Caruso (*O soave fanciulla*), are not. Madame Schumann-Heink records more perfectly than almost any artist I know. I have been told that the Victor people, who have made all her records, use some of them as test records. The H.M.V. list is not an extensive one, the best numbers in it are *But the Lord* (03175), no one sings this selection like this singer; *Lascia chio panga*, Rinaldo (2-053014); *O mon fils*, Le Prophète (2-033014); *Stille Nacht* (043111), and the intensely dramatic *Cry of Rachel* (03698). I would add to these numbers from the U.S. Victor catalogue, *Das Erkennen*, Loewe (88580); *Erkönig* (88342); *Fruhlingszeit*, Becker (87012); *Brindisi* from *Lucretia Borgia* (88188); the great aria from *Samson et Delilah* (88190); the charming



little *Spinnerliedchen*, Reimann (87124); and, above all, one of the most beautiful records ever published, *Wanderer's Nachtlied*, Rubinstein, sung by Madame Schumann-Heink and Geraldine Farrar (87504). I believe if British collectors will add some of this charming artist's records to their collections they will have secured valued additions.

Julia Culp, the Dutch Lieder singer, is, I believe, well known in London and only needs a passing reference. She is another beautiful "recorder." The English H.M.V. and the U.S. Victor lists of her selections are practically the same.

Emilio de Gogorza, born of Spanish parents, is not, I believe, so well known on the other side. Possessing a superb baritone voice he records perfectly, and I hope his records are appreciated without personal knowledge of the artist. Curiously enough, I have a small god-daughter who likes his old Cumberland hunting song *John Peel* better than any record in my extensive collection.

Alma Gluck is another excellent recorder, and almost any of her records are worth while. Let me just mention (H.M.V. 2-032044) that exquisite record of the late Charles Giliert in passing—the Largo from Handel's *Serse*. Edmond Clement's records are, I think, beautiful. In addition to the H.M.V. list we have *Le Rêve*, Manon (74258), beautifully sung; and *Vainement, ma bien-aimée*, Roy d'Ys (74264). Clement always impresses one as singing with great ease and little effort.

Strings need not detain us. With you we regret the Flonzaleys have not given us one or two complete quartets. Of course the Victor Co. have published the most superb string record ever given—Bach's Concerto by Kreisler and Zimbalist, but this, unfortunately, is the only one of its kind. No complete concertos, quartets, or sonatas have been published here except English importations. Some very pleasing little trio pieces have been issued by the Tollefsen trio of Violin, 'Cello and Piano. My collection includes: *Sérénade*, Widor (35281A); *Extase*, Ganne (353084A); *Pastel*, Menuett, Paradis (17403A); *Romance*, Rubinstein (17749A); *Serenade*, Kotschmar (17379B). Coming to the Orchestral selections, the Victor Concert Orchestra have given a fair production in two records (W31605) of Schubert's overture to *Rosamunde*, but it is an old record. I have picked up Bach's *Suite in D major* by the same organisation in four records (35669A, 35669B, 35656B); the Overture, Air for G string (in its proper place), Bourrée, Gigue, and two Gavottes. The American Columbia Co. have given a good production of the source of all Russian Symphony Music, Glinka's *Komarinskaja*, in two records (A5394). *Prelude to the Deluge*, and *Le rouet d'Omphale*, Saint Saëns, by L'Orchestre Symphonique de Paris (A6087), have also been issued by them, and two excellent records of the overture *L'après-midi d'un Faune* by the Victor Co.—the same

orchestra. I am sorry I did not get the prelude to the *L'Arlésienne* suite by this orchestra. I missed it and it has gone out of print. There is no such thing as yet as a complete set of this selection. The R.A.H. Orchestra has three records only, the German Collection four; but such German records as I have received are terribly scratchy, and the composition of them seems very unsatisfactory.

The Victor Co. have issued some very good records of Victor Herbert's Orchestra, including the *Liebestraum* (70046); *Kamennoi Ostrow*, an excellent record (55044B); *Narcissus*, Nevin (45052A); *Venetian love song* (60056); and two of McDowell's *Woodland Sketches*, *At an old trysting place* and *To a wild rose*. A third of these, *To a water lily* (18648), by the Florentine Quartette, may be picked up. All are beautiful.

The Columbia people produced records by the orchestra of the Diaghileff Russian Ballet, under Ernest Ansermet. Among these seven or eight selections from Schumann's *Carnaval* (A5845); some selected pieces of Chopin used for the ballet *Les Sylphides* (A5602); Tchaikovsky's Waltz *Pavillon d'Armide* (A5631); and Rimsky-Korsakov's *Danse des Bouffons* from *The Snow Maiden* (A5631). They have also given us Grieg's *Bridal procession* and *Wedding day at Troldhaugen* (A5892); *Prelude in C sharp mi* (orchestrated), Rachmaninoff, with a polonaise from *Boris Goudonov* on the reverse (A5781).

The United States has numerous splendid orchestral organisations attached to the various large cities. Their deficit every year (they always all have one) is met by some public spirited millionaire or millionaires. The Boston is, I believe, one of the oldest. Some years ago the Victor people came out with a great announcement that they had engaged this organisation and that they were to play numerous selections for them. It was war time and only four records were ever published, the *Introduction to Act 3 of Lohengrin*, Tchaikovsky's *Marche Miniature* (64766); and the *Finale* (only) to his symphony No. 4 (74553-4). The records are remarkable, but that is all there is of them. If we had had the whole symphony we should have had something. The Philadelphia Symphony Orchestra under Leopold Stokowsky have published a number of miscellaneous records, the Rienzi overture and Salome's dance among them. They have published, however, what we must be extremely grateful to them for playing—the complete overture to *Tannhäuser* in three records (74758, 74759, 74768). As I understand it, there are two versions of this overture. The shorter one, of which I have the R.A.H. Orchestra record, is what is sometimes called the "Paris" version. These three records, giving the overture as it was originally written (the Dresden version), are magnificently played, and I would strongly advise any collector to add them to his

collection. American Victor records can best be ordered through the English H.M.V. Co. direct. The New York Philharmonic Orchestra, under the leadership of Willem Mengelberg, are just beginning to give us some records. They have already produced the *Coriolan* overture, that to *Oberon* and, best of all, a complete set (four records) of Liszt's delightful *Les Préludes*. I regard these with the previously mentioned *Tannhäuser* as the finest American Orchestral records yet produced. If an English collector will add just these two subjects to his collection he will never regret it. Both are Victor productions. Symphonies here have been very scarce. A couple of Haydn's—*The Surprise* (35243-4), *The Military* (35311, 62660)—and two of Mozart's, the *G mi* and the *Jupiter*. All are excerpts, acceptably played by the Victor Concert Orchestra,

but "cut." The same applies to Beethoven's *Fifth*, which is nearly complete, however. The other published symphony records are movements only.

Among miscellaneous records the Fiske Jubilee Singers, who sing the old Negro *Spirituals*, are wonderful. Some years ago, also, there came over eight records of a Gypsy Band from Barcelona—very charming and unusual. Hungarian gypsy orchestras from Buda Pesth have also been produced.

For records of "grand" opera, America and its Victor Co. undoubtedly lead the world. It cannot be said at present that there is great demand here for complete string and orchestral music, which so happily is leading to the production of so many interesting records in England at the present time.

## GRAMOPHONE SOCIETIES' REPORTS

### NORTH LONDON PHONOGRAPH AND GRAMOPHONE SOCIETY

WE were indebted to the Columbia Company for the musical programme of our meeting of Saturday, September 8th, which was preceded by our annual general meeting; and it may be considered a sub-conscious compliment to that company that the business proceedings of the meeting, consisting of a reading of the minutes of last year's meeting, a statement and discussion of the financial secretary's balance-sheet, and the election of officers for the forthcoming year, were disposed of in the space of twenty minutes. All officers were unanimously re-elected. The personnel remains as follows: Hon. president, Mr. Norman F. Hillyer; past president, Mr. Henry Seymour; vice-presidents, Messrs. Wallace, Noding, Beesley, Berry, Macy and Sykes; chairman, Mr. L. Ivory; financial secretary, Mr. E. H. Thomas; and recording secretary as undersigned. Four new members were accepted. The second portion of the programme began at 8 p.m., when the chairman introduced Mr. Oliver A. Minns, F.I.S.A.C., F.R.E.S., representing the Columbia Company. The demonstration featured a last season's cabinet instrument, also one of the latest models, shortly to appear on the market, and a hornless table model. After a brief explanatory address, Mr. Minns made some comparative tests consisting of a series of examples of the tone qualities of various orchestral instruments as recorded on No's 3198, 3199 and 3200 of the Columbia catalogue, accompanied by a lucid account of the evolution of the oldest musical instruments. Another Columbia representative, Mr. Dixon, then came forward and discoursed in an instructive and interesting manner on the new Columbia sound-box, taking his hearers along the paths of research by which the Columbia Company arrived at conclusions compelling them to discard certain hitherto accepted principles relating to the tensioning of the stylus-bar and the insulation of the back-plate, which now appeared to be invalid; and the adoption of new ideas, culminating in the production of their latest model, which seems to exhibit the character of finality. The following Columbia records were played: Excerpts from the set of Beethoven's *Seventh Symphony Guitaire*, Op. 45, violin, Bratza; *Quartet in E Flat* (Haydn), English String Quartette; Bach's *Fugue in D Minor*, organ solo, McLellan; *Caller Herrin*, contralto, Muriel Brunskill; *Orpheus with his lute*, soprano, Dora Labette; *Edward*, bass solo, Norman Allin; *Andante Religioso*, cello solo, W. H. Squire; *Elegie* (Massenet), baritone solo, Stracciari; and *Vesti la Giubba* (Pagliacci), tenor, Ulysses Lappas, the new Columbia star. These new records were loudly applauded for their general excellence, and a vociferous vote of thanks was passed to Messrs. Minns and

Dixon, and also to the Columbia Company for an exceedingly interesting and instructive evening. (Note—All applications for membership to the society should be addressed to the hon. financial secretary, Mr. E. H. Thomas, 118, Park Road, Crouch End, N. 8.)

WILLIAM J. ROBINS,  
Recording Secretary.

### THE SOUTH EAST LONDON RECORDED MUSIC SOCIETY

ONCE again we presented our members and visitors with a first-class musical evening at the Central Hall, Peckham. For our September meeting *Cavalleria Rusticana* was chosen, and the whole of it gave everyone present some special enjoyment.

There were G. Ermolli as Santuzza, F. Tumminello as Turiddu, E. Perna as Alfio, and E. Rabelli taking the parts of Lola and Lucia. Carlo Sabanjo conducted the orchestra of La Scala Theatre, Milan.

There are no subtleties in Mascagni's music; it all proceeds along well-worn paths, and probably the most original point is the Intermezzo—which even the errand boys know—played while the curtain remains up, and the stage is empty. It is a refreshing lull between the various passionate episodes of the drama. The opera is perhaps the most popular of the short operas, probably because the music is so virile and passionate and fits so exactly the mood and action of the drama. Of course it is light music, and could one expect otherwise when one remembers that it was composed in eight days to compete in a prize competition—and incidentally to win the first prize. Most of the musical interest is centred in the vocal parts which practically throughout is very melodious and provides ample opportunities for the operatic star. There is a string of arias, etc., which everyone has heard, *Brindisi*, *Addio alla Madre*, and so on—all very pleasant to the ear. And so we had a very pleasant evening.

And now I must say how gratified I am with the manner in which we are growing in numbers; it speaks well for our programmes and the general interesting arrangement of our evening. But we have room for more members, and those who are thinking of joining us should hurry up and drop a line to my private address, 42, Chalsey Road, Brockley, S.E. 4, or they will find that we cannot accommodate any more—and a larger hall is difficult to get. On October 8th we have quite a departure from the usual inasmuch that the programme will be devoted to oratorio, and on November 12th we shall have an orchestral evening with Sir Henry Wood conducting.

ERNEST BAKER, Hon. Secretary.



## THE BRIXTON GRAMOPHONE SOCIETY

THE meeting on September 1st was made the occasion of a slight change in the character of the programmes, as will be seen from the appended list of items. It was considered that, at intervals, music of a lighter type might be introduced with advantage, as the taste of everyone varies from that of the next man, and so the classical men were thrust ruthlessly into the background and left to gnash their teeth in helpless rage.

It must be borne in mind, however, that most if not all societies are composed of members with catholic tastes, and anyone who has had the job of programme-building or of advising upon their composition will know how difficult it is sometimes to decide upon what to leave out. As a rule, in spite of these drawbacks, all tastes are satisfied at one time or another, because a large, if not the largest, portion of humanity prefers everything stereotyped, and it is not at all easy to lead such people to better things through the medium of Gramophone Societies, although certain progress has been made by ploughers of lonely furrows. From the list below, Handel's *Water Music*, as arranged by Hamilton Harty; the *Largo Movement* from Dvorak's Quartet Op. 96, by the Lener Quartette; Holst's *Suite in E* for Military Band (the Columbia version); *I hear you calling me*, by Hubert Eisdell; *Si vous l'aviez compris*, by Caruso and Mischa Elman; and *Gems from Boccaccio*, by the Zonophone Concert party, are worthy of mention; this last a relic almost, and excellently sung of a period seemingly long ago.

Part programme by Mr. S. N. Collins: (1) Orchestra, overture, *Ruslan U Ludmila*, Glinka (H.M.V.), Symphony Orchestra; (2) cont., *Merric England, Where the Deer do lie*, German (H.M.V.), Edna Thornton; (3) orchestra, suite, *Water Music*, Handel, Part I. Allegro, II. Air, III. (a) Bouree, (b) Hornpipe, IV. Allegro Deciso (Col.), Halle Orchestra; (4) piano, *Prelude in G Major*, Rachmaninoff (Col.), W. Murdoch; (5) bass, *Song of Hybreas, the Cretan*, Elliott (Col.), N. Allin; (6) string quartette, *Quartet F Major*, Dvorak, Lener Quartette; (7) band, *First Suite in E Flat*, Holst, I. Chaconne, II. Intermezzo, III. March (Col.), Grenadier Guards; (8) tenor, *Legend of Kleinsack, Tales of Hoffmann*, Offenbach (H.M.V.), Tudor Davies; (9) piano, *Feuille D'Album*, Grieg (H.M.V.), A. de Greef; (10) orchestra, *Irish Suite*, Part 1, No. 3 Lento; Part 2, No. 2 Allegretto Vivace, No. 3 Molto Vive, Esposito (Col.), Halle Orchestra. [Interval.] Part programme by Mr. R. A. Lazard: (1) Orchestra, *Chu Chin Chow* (selections) (H.M.V.), Mayfair Orchestra; (2) tenor, *I hear you calling me*, Marshall (Col.), H. Eisdell; (3) Zonio Operatic Party, *Gems from Boccaccio* (Part 1 and 2) (Zono.); (4) violin, *Celeste le Cygne*, Saint-Saëns (Zono.), F. Southgate; (5) baritone, *Shipmales o' Mine*, Sanderson (Regal), S. Gardner; (6) cont., *My Dear Soul*, Sanderson (H.M.V.), Miss P. Turner; (7) band, *Selections Marianita*, Wallace (H.M.V.), Coldstream Guards; (8) duet, *O Soave Fanciulla*, "Le Bohème," Verdi (H.M.V.), Melba and Caruso; (9) cont., *Il Segreto Per Essere Feici*, "Lucrezia Borgia" (Col.), Clara Butt; (10) violin, *La Ronde Des Lutins*, Bazzini (H.M.V.), J. Heifetz; (11) tenor, *Si vous l'aviez compris*, Denza (H.M.V.), Caruso; (12) duet and chorus, *O Terra Addio*, Aida, Verdi (Col.), E. Destinnova Zenatello.

## SOUTH LONDON GRAMOPHONE SOCIETY

PROGRAMMES August 25th as follows.—Mr. R. A. Lazard: *Light Cavalry* (Regal), Regal Orchestra; *O Dolce Incanto* (H.M.V.), Smirnov; *Song of the Volga Boatmen* (H.M.V.), Chaliapin; *Depuis le jour* (H.M.V.), Edvina; *O Souverain* (H.M.V.), Caruso; *O Soave Fanciulla* (H.M.V.), Caruso and Melba; *O Sommo Carlo* (H.M.V.), Battistini and Chorus; *Ballade de Jeanette* (H.M.V.), Megane.

Mr. S. Glasier: *Die Loreley, Paraphrase* (H.M.V.), Coldstreams; *O Dieu. Que de bijoux* (H.M.V.), Melba; *Vesti la giubba* (H.M.V.), Caruso; *Simple Aveu* (H.M.V.), Elman; *Del Tempio al Limitar* (H.M.V.), Caruso and Ancona; *Valse Brillante* (Col.), Hofmann; *Onaway, awake, beloved* (H.M.V.), Dearth; *Siegfried Idyll*, Part I (Col.), London Symphony Orchestra; *Turkish Patrol* (Actuelle), Pathé Military Band; *O Sole Mio* (H.M.V.), Caruso; *A Summer Night* (H.M.V.), Carmen Hill and Marcus Thompson.

Mr. J. Whyte: *Fingal's Cave* (Col.), New Queen's Hall Orchestra; *When the Stars were Brightly Shining* (H.M.V.), Tudor Davies; *Canzonetta* (H.M.V.), Heifetz; *Solenne in quest'ora* (H.M.V.), Caruso and Scotti; *Don Juan* (Parlophon), Morike's Orchestra; *Che Gelida Manina* (H.M.V.), Hislop; *Symphonie No. 6, Pathétique*,

Movements 3 and 4 (H.M.V.), Albert Hall Orchestra; *Bagatollen*, Op. 47 (Æolian), Sammons, Tertis, and Hobday; *Dio Possente* (H.M.V.), Titto Ruffo.

With due acknowledgments to Mr. Herbert, I would add that the usual excellent programme was given by Mr. A. C. Alexander.

Mr. Lazard alternated between fibre and steel needles and the "Exportation" and "Saturn" sound-boxes. The latter type was also used by Mr. Glasier—who, by the way, was not against the use of full-tone steel needles. Fibres, and the "Ultone" and "Voltona" boxes were used by Mr. Whyte.

Members and other musical friends will be pleased to hear that a "super" night, in the shape of an "all Beethoven" programme, is being arranged for a date early in October. On this occasion our enthusiastic secretary, Mr. Mills, expects a muster à la Wembley.

HERBERT R. PARSONS,

Hon. Recording Secretary.

## SHEFFIELD GRAMOPHONE AND PHONOGRAPH SOCIETY

IT was perhaps rather unfortunate—from an attendance point of view—that our August meeting fell on the day following Bank Holiday, so that taking this fact into consideration we had quite a good muster, a varied and interesting programme being submitted.

Mr. Holmes had hurriedly got together what he chose to term "a scratch lot," but far from meriting this appellation the records he demonstrated comprised really an excellent selection including a variety of items ranging from the humorous to classical.

We cannot pass without bestowing a word of praise on the later "Regal" issues; undoubtedly they include some very fine numbers indeed. One particularly that the writer has in mind was an excerpt from *Faust* by the Silver Stars Band. In addition to being played with masterly skill and musicianship, the reproduction left little to be desired, and surface noise was practically absent—notwithstanding that a full-toned needle was used. In connection with this record, Mr. Holmes remarked that, played with a fibre needle, surface noise was absolutely eliminated. In this respect the Columbia Company are to be congratulated on their success—it is certainly a step in the right direction, and one ventures to express the hope that the progress will be maintained, because undoubtedly surface noise is the objectionable feature of the gramophone.

The ever popular competition was held as usual, and it was confined to records of male voices, not that this limitation imposed any restriction on the high class nature of the entries. The winning record was *Ideale Melodia*, by Giovanni Martinelli, owned by Mr. Holmes. His success places him in the running for the silver cup that our worthy President, Mr. Duncan Gilmour, has presented to be won outright—the first member carrying the honours in three successive competitions becomes the owner of this valuable trophy.

THOS. H. BROOKS,

Hon. Recording Secretary.

## PRESTON GRAMOPHONE SOCIETY

ON Monday, September 3rd, the first meeting of this season, the programme was in a lighter vein than usual, and was presented by three of our members on a Table Grand H.M.V. machine, which with all the new September H.M.V. records was kindly supplied, and afforded a most enjoyable concert to an appreciative audience. Mr. Lockwood, in the chair, expressed his wish to see the room full at every concert, and I shall be glad to supply particulars of the Society to all music-lovers who apply to me at 20, Powis Road, Ashton-on Ribble.

K. ALBERT,

Hon. Secretary.

Mr. Wm. J. Rogers (1, Ralston Terrace, Ibrox, Glasgow), the hon. secretary of the Glasgow and District Gramophone Society, has asked us to inform all Glasgow readers that the 1923-24 session will open on Monday, October 8th, in the Ca'doro Restaurant, at 7.45 p.m. Meetings will be on the second Monday and last Wednesday of each month, and the subscription is 3/6 for ladies, 5/- for gentlemen.



## THE "HIS MASTER'S VOICE" WORKS AT HAYES

**H**OW many records a day does the Gramophone Company make? It cannot take more than about a minute to stamp each of them, and there seem to be hundreds of presses hard at work all the time—while arrangements are being made to double the output!

This was only one of the irresistible questions that emerged from the recollections of an entrancing day spent, at the invitation of the Gramophone Company, in a tour of the Hayes Factory by two members of our staff; and under the personal guidance of Mr. Buckle himself, the works manager, we were able to enjoy, positively to revel in, the wettest day of August. The whole experience was such a series of surprises and interests that I cannot hope to convey to our readers a hundredth part of our impressions. We saw the whole process of record-making. We heard an orchestra, with Max Darewski at the piano, in the recording room, and heard the piece instantly returned from the wax. We saw the wax prepared for the making of the original shell, and the strong room where the originals lie up, rows and rows of them, in shelves. We saw the negative Masters made and dipped in the copper bath. We saw the shellac compound transformed from a black powder into bundles of oblong biscuits, and the biscuits pressed between two working matrices into a labelled record: the edges ground smooth; the record slipped into its paper envelope, and the cardboard boxes being made by machinery. We heard the Masters being tested after every 25 impressions, and we heard innumerable sound-boxes being tested, miles of them, it seemed. Perhaps the most interesting detail of these processes was the arrangement by which the exact centre of the disc is pierced, an accuracy of  $\frac{1}{10000}$  of an inch being attainable, so that the chance of getting a "swinger" among His Master's Voice records is infinitesimally small.

Then there was the gramophone factory to see, step by step, from the artificial seasoning of the wood—with the aid of special equipment—and the making of the three-ply veneer, through the tool-making shops to the carving and polishing and jointing and double-dovetailing machines—this last a sheer enchantment to the eye—and then to the making of springs, of motors, of turntables, of tone-arms, of sound-boxes; past automatic machines which worked like Robots at the making of screws, etc., past hundreds and hundreds of finished cabinets, stacks of them; hundreds and hundreds of the new Gramola model ready for the market. If everything had not been so ship-shape and orderly, and if we had not had Mr. Buckle to guide and explain, the gigantic complexities of this huge factory would have been a nightmare instead of a

revelation. Since every part of the gramophones and every part of the records are made on the spot it can readily be imagined that a great many different sets of processes are being simultaneously undertaken in the various workshops; and, perhaps, on the whole this is what struck us most forcibly—the immense thoroughness and care, the immensely high standard of workmanship and finish which go to produce the "His Master's Voice" gramophone, complete with records, as we see it in dealers' show-rooms. No effort is spared to improve every detail to perfection; and, let me add, no inventor is turned away unheard! Mr. Buckle told me that according to his statistics for the last fourteen years an average of twelve inventors have been interviewed every week. So that if the "His Master's Voice" have ever missed anything good, well, they have missed it. The other day a visitor arrived with a new invention, and after examining it Mr. Willmott, who is Mr. Buckle's assistant, went to the museum and brought back the identical gadget which had lain there for years! But there *are* such things as new inventions. Believe me, yes; and behind locked doors there are things which—but discretion forbids me to continue.

Let us, therefore, say no more, but only repeat our thanks to the Gramophone Company for a very wonderful experience of the vast organisation and the enthusiastic efficiency which have won for "His Master's Voice" its position in the gramophone world.  
C. R. S.

## THE NEW COLUMBIA GRAFONOLA

A luncheon was given at the Connaught Rooms on September 14th by the Columbia Company in order to demonstrate to the members of the Press and other visitors a new gramophone, the invention of Mr. William Forse. The company present, about 400 in number, must have made the function perhaps the most important in the history of the gramophone world. Sir George Croydon Marks, who was in the chair, gave an interesting speech in which he outlined the history of the development of the gramophone since early days. Mr. Forse himself then spoke and gave an account of the considerations that led him to his inventions. Sir Henry Wood described his early dissatisfaction with the gramophone and his conversion to a toleration of it, a toleration that seemed to have been turned by Mr. Forse's invention to enthusiasm.

An exhibition of an older model Grafonola and the present refined machine of Mr. Forse was then given. The difference was immensely in favour of the new machine, which gave superb results. We shall much look forward to an opportunity of trying the new instrument under test conditions and hope to publish a full account of it in our next number.



# REVIEW OF RECORDS

**HIS MASTER'S VOICE.**—H.M.S. Pinafore (Gilbert and Sullivan) : Eight twelve-inch double-sided records in album, £2. 12s. 0d., or separate 6s. 6d. each.

This continuation of the Gramophone Co.'s series of Gilbert and Sullivan operas will be very welcome to all Savoyards. The difficulty of reproducing these operas satisfactorily lies in the equal importance of the words and music. There was never so perfect a whole as a Gilbert and Sullivan opera. The words must be understood or a good half of the value is lost. For those enthusiasts who know *Pinafore* by heart, the words are, no doubt, clear enough, but for the average listener who would like to enjoy the records as they should be enjoyed we recommend a book of the words. For the rest, the recording and singing are both on a very high level. Now may we have *Ruddigore*?

**COLUMBIA.**—937, 938.—English String Quartet : Quartet in E Flat, Op. 64, No. 6 (Haydn), 5s. 6d. each.

The virtue of the Columbia Company this month is astounding. In one supplement they give us the Seventh Symphony, the beginning of a Mendelssohn string trio and the whole of a Haydn quartet. For these two discs contain the whole of the Haydn quartet in E Flat, except a few bars which are cut at the beginning of the *Andante*. Haydn, when he wrote this quartet, might almost have had a prophetic vision of the gramophone and its present limitations, so exactly are the movements adapted each to one side of a 12-inch record. In most cases even the repetitions have been given. The reproduction is of fine quality with hardly any surface noise. The quartet in its gaiety and externality is typical of the eighteenth century, of the happy days before the discovery by Beethoven of a language that might express the yearnings of the soul—a language that perhaps largely created those yearnings. The execution of the quartet deserves the highest praise. The trio has been called by mistake Op. 64, No. 3, it is in fact Op. 64, No. 6.

**VOCALION.**—D.02103.—Jelly d'Aranyi (Violin) : Caprice No. 24 (Paganini), Minuet in D (Mozart), 7s. 6d.

It was time that Miss Jelly d'Aranyi had her playing recorded. Though young, she has for some time been among the most remarkable violinists of Europe. She is I believe a niece of Joachim; and is an inheritor of the great Joachim-Brahms tradition. We may perhaps get some Brahms from her. The two pieces she has chosen for her first appearance are very well. The Paganini shows off her complete mastery of the instrument and the famous Mozart Minuet from the *Divertimento in D* has not been overdone on records. Both pieces are wonderfully played and the recording is so good that everyone who likes violin records should have this one. I hope that Miss d'Aranyi will give us in future a whole library of interpretations of the masterpieces of violin literature, and not confine herself, like most of her peers, to technical exercises and bagatelles.

**HIS MASTER'S VOICE.**—D.735.—Moisevitich (Piano) : Impromptu in F Sharp (Chopin) ; Perpetuum mobile (Weber), 7s. 6d.

This double-sided record is one of the finest piano records I have heard. Success in piano recording seems to depend to a great extent on luck and to a great extent on what sort of touch the pianist has. Evidently Mr. Moisevitich has a perfect gramophone touch and fortune was on his side during the recording. It is a standard of what piano records should be and so seldom are.

**HIS MASTER'S VOICE.**—3-07960.—Thibaud (Violin) : Danse Espagnole (Granados), 7s. 6d.

The Spanish dances of Granados belong to a class of music that has not been recorded frequently, and this record by M. Thibaud is very welcome. M. Thibaud's tone is very full and rich, and the recording is first-rate.

**VOCALION.**—D.02104.—Lionel Tertis (Viola) and Ethel Hobday (Piano) : Sonata in C Minor, Op. 45 (Grieg), 7s. 6d.

The first movement of the violin sonata in C minor of Grieg has been transposed and is beautifully played by Mr. Tertis and Mrs. Hobday. It is also beautifully recorded by the Æolian Company, and the whole sonata is to be recorded without cuts.

I have often wondered what music the double bassoon player finds to play for the entertainment of himself and his friends, and the same problem must arise, though in a less degree, for a viola player. Much as I may sympathise with Mr. Tertis however over the exiguity of the literature for his instrument, I cannot think that this sonata of Grieg was suitable for transposition and playing on the viola, and even Mr. Tertis' exquisite viola playing, and Mrs. Hobday's equally exquisite piano playing, do not convert me. There is an ethereal and unsubstantial quality in the original that is lost—the quality perhaps that made Debussy jeer when he said : "Grieg is like a pink bon-bon stuffed with snow,"—but it is a quality the loss of which all lovers of Grieg's music must deplore.

**COLUMBIA.**—L.1486.—Catterall, Squire, Murdoch (Instrumental Trio) : Trio in D Minor, Op. 49, Andante ; Scherzo (Mendelssohn), 7s. 6d.

The Mendelssohn *Trio* is beautifully played and recorded. We shall no doubt have the remaining movements on another disc before long. The new composition of which the Columbia records is made shows its superiority perhaps most in records of delicate chamber music where complete absence of scratch is particularly desirable.

**HIS MASTER'S VOICE.**—2-022009.—Chaliapin (Bass) : The Midnight Review (Glinka), 7s. 6d.

The incomparable Chaliapin gives us the dramatic song of Glinka. Phrasing, interpretation and recording are perfect, but it seems to me that Chaliapin's voice has lost something of its old richness. This is probably only temporary, and I fully expect to hear new records equal to his very best.

**HIS MASTER'S VOICE.**—Cedric Sharpe ('Cello) ; Traümererei (Schumann) ; Simple Aveu (Thomé), 5s. 6d.

Mr. Cedric Sharpe gets a beautiful tone on his 'cello records. I am not sympathetic to the choice of pieces. There already exist many records of *Traümererei*. It is a good heart-rending tune,—the sort of tune that makes one understand what a certain Stravinski enthusiast meant when he called Schumann "a dog howling at the moon,"—the sort of tune that will never fail of doing well for its performer outside a public house on a rainy night. Still, hackneyed and yearning as it is, it has beauty. As for the other, it is difficult to imagine what people can find in that all too simple avowal. However, it is an old favourite, and to those that like it this record can be recommended. They are unlikely to find a better.

**HIS MASTER'S VOICE.**—2-054131, 2-054132.—Fleta, Austral and Thornton (Tenor, Soprano and Contralto) : Presago il core (Morris si pura) ; O terra addio from Aïda (Verdi), 7s. 6d. each.

This duet and trio are from the last act of Aïda. Rhadames has been condemned to be walled up alive in a tomb. He discovers that Aïda has concealed herself in the tomb in order to die with him. Verdi's treatment of the situation should be compared with Wagner's treatment of the death of Tristan and Isolde—Isolde's *Liebestod*. Señ. Fleta and Miss Austral are at their best, and the two records are a desirable possession. I must confess to thinking that this business of one-sided records is a mistake. I feel sure that an enormously greater number would be sold if two-sided records of this quality were produced for seven and sixpence. Fifteen shillings is too much to be expected to pay for even so perfect a rendering as the present of this beautiful scene.

**COLUMBIA.**—L.1485.—New Queen's Hall Light Orchestra, conducted by Alick Maclean : Carmen Selections (Bizet), 7s. 6d.

A set of records of airs from well-known operas, played on a moderate sized orchestra, is desirable, and Mr. Maclean and the Columbia Company meet the want adequately. When one feels in the mood for *Carmen*, it often suits one better to put on a record like the present one, than to listen to separate numbers from the opera. There are several other records of the same kind, but I know of none I like as well as this one. One would like also a record of the whole overture and the intermezzi.



**IMPERIAL.**—L.101.—**Addash** (Violin) : **Salut d'amour** (Elgar **Madrigale** (Simonetti), 3s. L.104.—**Addash** (Violin) : **Menuett** (Mozart) ; **Traumerei** (Schumann), 3s.

Master Addash,—I do not know how old the young man may be, but he is described as a boy, and his photograph shows an engaging youth of thirteen or so,—is an excellent technician, and should one day be a remarkable violinist. Of the two records under review I prefer the latter which contains the delightful *Menuett* from Mozart's *Divertimento in D Major* and the always popular *Traumerei*.

I would like to call attention to these Imperial records. The ordinary Imperial records double-sided cost only 2s. each, and are extremely good, especially for dance music. Though I trespass on F. Sharp's ground, I must say that I seldom danced to more rhythmical playing than the Imperial records of *Yes, we have no Bananas* by the Missouri Jazz Hounds, and the *Parade of the Wooden Soldiers*. The Imperial de Luxe double-sided records cost 3s., and they are the cheapest thing I know, considering their high quality.

**HIS MASTER'S VOICE.**—D.736.—D.737.—**Fleta and Austral** (Soprano and Tenor). **Love Duet from Act II. of Tristan and Isolde** (Wagner), 7s. 6d. each.

These two records from the second Act of *Tristan and Isolde* are no doubt the harbingers of the *Tristan and Isolde* supplement, and will be reviewed with the others in due course. They whet one's appetite for the rest. Wagner records, especially singing records, need to be heard in quantity, and preferably by someone who already knows the operas well, in order to be appreciated. Until one has got into the mood, accepted the conventions, so much more difficult to accept when there is no *mise-en-scène* to help, they are apt to seem arbitrary and even repulsive.

**HIS MASTER'S VOICE.**—O.5733.—**Cortot** (piano), **Rondo Capriccioso. Presto, Op. 14** (Mendelssohn) 7s. 6d.

M. Cortot is one of the most masterly pianists of the day, and his playing of this *Presto* of Mendelssohn is worthy of him. The recording is good without being superlatively good. A note now and again stands out with a resounding twang, almost as if a string had broken. The problem of piano recording has evidently not yet been solved. Sometimes a very successful record appears, often among the cheaper records, and one thinks that at last the secret has been discovered, but it turns out to have been a fluke. The piano tone has, however, certainly improved very much, and it will no doubt be made perfect before long.

**VOCALION.**—B.3038.—**Roland Hayes** (Tenor) : **Sit Down** (American Negro Folk Song), 6s.

Mr. Hayes appears to be getting a trifle mannered in his negro spirituals. *Sit Down* hardly has the spontaneity of the earlier *Go down Moses*. He has a beautiful falsetto, but even the most beautiful falsetto should be used sparingly.

**VOCALION.**—**Celys Beralta** (Soprano) : **Ah fors' è lui**, from **La Traviata** (Verdi), 7s. 6d.

I like this record of Mme. Beralta less than some others of hers. She is an extremely competent singer with what is, I must confess, to me, a hard and unsympathetic voice. Those who liked Mme. Tetrazzini's voice will probably like Mme. Beralta's. I think that more purely coloratura numbers are better for her than the lyrical *Traviata*. She shows in this record, too, a decided tendency to sing out of tune. The conditions in the recording room, so I am informed by artists, are such that sometimes it is impossible to hear the accompaniment at all, and exactness of pitch is very difficult to maintain. It is not surprising that singers and violinists are sometimes out of tune. I wish Mme. Beralta would give us some of the very abstract coloratura pieces, such as *La, la, la* from the *Etoile du Nord*—Tetrazzini did a record of this, but I think it must have been done in the very infancy of recording.

**HIS MASTER'S VOICE.**—D.732 D.733, D.734.—**Symphony Orchestra**, conducted by **Albert Coates** : **Le Coq d'Or. Suite** (Rimsky-Korsakov), 7s. 6d. each.

When we first heard the *Coq d'or* it seemed to some of us one of the strangest and most beautiful operas in the world, and it is agreeable to be able to revive our memories of those happy days. The *Hymn to the Sun* and its near relation the *Chanson Hindoue* have been so hackneyed—turned even into fox-trots—that we are inclined to look back with misgiving on our early enthusiasm and think that an opera, one of whose main motifs was this same *Hymn to the Sun*, could never have been anything better than good second-rate. Perhaps that is what it was, and we

were seduced by Gontcharova's delicious decorations and by the exotic quality of the music. There are many passages in these records however that bring back our first experience of them with no dust on it—"not encumbered behind the days our lives"—and if we don't play the records too often we may from time to time repeat the adventure. The recording is wonderful. Hardly ever has an orchestra been reproduced so faithfully. Now that the technique has become so perfect, let us have something that will not be hackneyed, that will never seem second-rate—some more Brandenburg concerti, a symphony by Mozart, a symphony by Brahms.

**COLUMBIA.**—D.1455.—**Ulysses Lappas** : **Vesti la giubba ; No ! Pagliacci non son**, from **I Pagliacci** (Leoncavallo). D.1456.—**Un tal gioco**, from **I Pagliacci** (Leoncavallo) ; **Recondita Armonia**, from **La Tosca** (Puccini), 5s. each.

Mr. Lappas has a rich and beautiful tenor voice, and a voice, too, that has been well trained and made the most of. There is, however, something about his singing which is unfamiliar, and disturbing as unfamiliar things are apt to be. I put it down to the fact that he is Greek, and we have been brought up on Italian singing. It may very well be that when one will have heard more one may get over this strangeness, which, indeed, some people may not feel. I shall look forward to further records of this singer, and hope he will give us some songs a little less familiar than these.

**VOCALION.**—D.02102.—**Kathleen Destournel and Frank Titterton** (Soprano and Tenor) : **The Love Duet from Madame Butterfly** (Puccini) ; **Snowdrops** (Liza Lehmann), 7s. 6d.

Miss Destournel and Mr. Titterton are an excellent combination, and their records can always be depended upon. The duet from *Madame Butterfly* is sung in English, and is sometimes comprehensible for a few words. *Snowdrops* is charming, and was written by someone who understood how to write for the voice.

**HIS MASTER'S VOICE.**—D.723.—**Tudor Davies** (tenor) : **God Breaketh the Battle**, from **Judith** (Hubert Parry) ; **And King Olaf heard the Cry**, from **King Olaf** (Elgar), 7s. 6d.

The piece from *Judith* is an excellent example of English oratorio style sung admirably by Tudor Davies, whose beautiful voice is well adapted to this kind of music. The second piece is rather Wagnerian, and is also well sung and recorded.

**COLUMBIA.**—D.1458.—**Catterall** (Violin) : **Canzonetta** (Godard) ; **Perpetuum mobile** (Novacek), 5s. 6d.

Mr. Catterall has hitherto been known to me only as a player in quartets and trios. He plays with great accomplishment, has an exquisite tone and perfect intonation. The two pieces he plays have the merit of not being hackneyed. I hope, though, that he won't join the *Perpetuum mobile* fiends, but give us some music.

**COLUMBIA.**—L.1498.—**Murdoch** (Piano) : **Nocturne in F Sharp** ; **Nocturne in E Flat** (Chopin), 7s. 6d.

Mr. Murdoch's piano tone reproduces extremely well, and this record of Chopin's two most popular nocturnes is one that can be recommended and one that will be much appreciated. That the surface is perfect hardly needs saying. All the records now issued by the Columbia have a surface that reduces scratch almost to inaudibility even with a loud needle.

**COLUMBIA.**—L.1494, L.1495, L.1496.—**Catterall and Harty** : **Sonata in A** (for Piano and Violin), **Op. 8, No. 1** (Mozart), 7s. 6d. each.

I had written my note on Mr. Catterall's other record before I discovered that I was to have the pleasure of listening to three more records of his playing, and that my not very confident prayer had been granted that he would give us something better than any *Perpetuum mobile*. Mr. Catterall, Mr. Hamilton Harty and the Columbia Company are all to be congratulated on these delicious records. As one listens to this civilised, graceful and distinguished music one cannot help regretting for a moment that music ever became sophisticated and learnt to express suffering and the sense of sin. Nothing so much as Mozart's music suggests the charm of the eighteenth century, and although his music for solo instruments, except that for the harpsichord, cannot, I think, be regarded as his highest achievement, it is nevertheless often, as in this example, full of charm and delicacy. I have had, I think, more pleasure from these records than from any I have heard for a long time, even though I have been able to hear them only twice, since they arrived as we were going to press.

JAMES CASKETT.



**ACTUELLE.**—15139.—**Garde Republicaine Band : Delibes' Ballet de Sylvia ; Les Chasseresses and Valse Lente and Pizzicati**, 4s. 6d.

This fine band gives a very good performance of Delibes' elegant music. The Actuelle Company are specially strong on band recording.

**ACTUELLE.**—15140.—**Pathé Symphony Orchestra : Egmont** (Beethoven), 4s. 6d.

Beethoven's magnificent overture to *Egmont* was composed in the happiest epoch of his life, and the Pathé Orchestra gives a very capable rendering of it.

**ACTUELLE.**—15138.—**John Thorne : Roadways and Harlequin**, 4s. 6d.

Two average songs well sung by John Thorne. The same thing can be had in a Pathé record (Pathé 5764).

**COLUMBIA.**—941-942.—**The Court Symphony Orchestra : Mary Rose ; Norman O'Neill**, 5s. 6s. each.

It is worth while to buy these two records if only to revive memories of Fay Compton's immortal performance in Sir James Barrie's play.

**COLUMBIA.**—8313.—**Milton Hayes : The Meanderings of Monty. Part Three—Politics, and that sort of Thing ; You know what I mean**, 3s. 6d.

Monty maintains his high standard of foolishness, and makes a delightful election speech.

**COLUMBIA.**—943.—**Herman Finck and his Orchestra : Katinka** (R. Frimi), 5s. 6d.

Herman Finck conducts this jolly music with his usual taste, and the record is a particularly good one from the recording point of view.

**HIS MASTER'S VOICE.**—B.1628.—**Walter Glynne : My Wild Irish Rose ; Mary my Love**, 4s.

There is nothing specially Irish about the *Wild Rose*, but it is a pretty song, and so is *Mary my Love*.

**HIS MASTER'S VOICE.**—E.300.—**American Quartette : Swing along and Deep River**.

These are both interesting quartets. *Deep River* is one of the most moving of negro melodies, and is exquisitely harmonised by the American Quartette.

**HIS MASTER'S VOICE.**—B.1683.—**Alfred Lester : Why did I marry my wife ? and Yes, we have no Bananas**, 4s.

**HIS MASTER'S VOICE.**—C.1114.—**Alfred Lester : I Love Me and I do like to sing in my bath**, 6s.

Alfred Lester at his best. There is a ravishing top note at the end of *I do like to sing in my bath*.

**HIS MASTER'S VOICE.**—C.1118.—**Mayfair Orchestra : Little Nellie Kelly** (Selection), 6s.

Though every tune of this attractive "song and dance" show recalls some other tune most agreeably, it is none the less one of the liveliest and jolliest entertainments we have had in London for a long time, and it is a pleasure to have this selection to remind us of it. Vocalion also does a good record of it (M.1159, The Revue Orchestra).

**PATHÉ.**—5762.—**Garde Republicaine : Les Deux Pigeons ; Messenger**, 4s. 6d.

Another good record of this splendid band.

**PATHÉ.**—5761.—**Lamoureux Orchestra : España Rhapsodie ; Chabrier**, 4s. 6d.

It is an interesting coincidence that this fine orchestra which I suppose owes its name to the Lamoureux whose Nouveaux Concerts were so famous in the 'eighties, should play this exciting and wonderful *Rhapsodie* by Chabrier, who was chorus-master under Lamoureux when he conducted at the Opera in Paris.

**VOCALION.**—X.9194.—**Sasha Culbertson : Guitarre** (Moskowsky) ; **Zapateado** (Sarasate), 4s. 6d.

Two delightful little violin solos. Sasha Culbertson is particularly successful with his double stopping and harmonics which are

as true and as free from squeak as any I have heard. Double stopping especially is generally rather painful on the gramophone, but in this case the sensitive listener need have no misgiving.

**VOCALION.**—K.05079.—**Percy Fletcher : Cupid's Carnival and Sylvia Dances**. (Conducted by the Composer), 6s.  
A charming record.

**VOCALION.**—M.1152.—**Harry Lewis : Mother Goose Song Medley**, 3s. 6d.

These nursery rhymes are clearly sung by Mr. Lewis. The dicky-bird in *Sing a Song of Sixpence* used to "pop off her nose" but nice American taste prefers to make it "hop upon her nose," a very tame proceeding.

**VOCALION.**—M.1154.—**Ramon Newton : By the Shalimar. Wilfred Glenn and The Shannon Four : When Good Fellows get together**, 3s. 6d.

The popular *Shalimar* is sung with effect by Mr. Newton, who is a newcomer to Vocalion, and the song sung by Mr. Glenn with chorus is a good example of the hearty sentimental type.

**VOCALION.**—M.1155.—**Billy Jones : Yes, we have no Bananas. Jones and Hare : Barney Google**, 3s. 6d.

So famous a song as *Yes! we have no Bananas* can claim to be "interpreted," and Billy Jones' interpretation is both original and amusing.

**VOCALION.**—X.9191.—**Hardy Williamson : Little Mountain Malden ; Jane**, 4s.

Two charmingly sung ballads.

F SHARP.

## DANCE MUSIC

The dance records this month are so good that it is difficult to choose from so much excellence. His Master's Voice has sent twelve, the Vocalion Company nine, Pathé one, and the Imperial Company six records. The gems of the collection are certainly Paul Whiteman's *Song of India* fox-trot, which he arranged from Rimsky-Korsakov's *Hindu Song* (H.M.V. B.1657; 4/-) and *One Little Smile*, played by Ferrara, Franchini and Green (Vocalion X.91934). However much one may disapprove of "lifting" such songs as the Hindu song, when it is performed with such taste as it is by Paul Whiteman's band, one can sympathise with people who like to dance to it. In *One Little Smile* a crisp xylophone does a cheerful obbligato to the honeyed melancholy of the ukulele. The result is very fascinating.

A cheap dance record that does not sound cheap is what we all want. Fox-trots and Bostons have so short a vogue that we grudge the large sums we have to spend on unnecessarily long-lived records. This need would seem to be met by the Imperial, which can be had for 2/-, the sort of price we like to pay for dance records. The surface is not unpleasant—in fact they differ in this respect little if at all from the higher priced discs. I do not know what the wearing qualities of these records are, but this seems to me unimportant. The excellence of band and recording is there, and if they wear well all the better. If they don't we can afford to buy new ones at 2/-.

I have selected for the benefit of earnest students of the dance, a few records that have a specially simple and marked rhythm. They are the following: *Little Rover* (H.M.V. B.1673; 4/-), *Down by the River* (H.M.V. B.1675; 4/-), *Sunkist Rose* (H.M.V. B.1680; 4/-), *Barney Google* (Vocalion M.1156; 4/-), *Cowbells* (Imperial 1152; 2/-), *March of the Wooden Soldiers* (Imperial 1148; 2/-), *Crinoline Days* and *The Sneak* (Imperial 1149; 2/-).

The following I have selected for their general excellence: *Just One More Chance* and *Merry Widow Waltz* (H.M.V. B.1682; 4/-), by Paul Whiteman's Band. *That Wicked Tango* (H.M.V. B.1678; 4/-), *Everything is K.O. in K.Y.* (H.M.V. B.1679; 4/-), by Paul Whiteman's Band. *Think of Me* (H.M.V. B.1672; 4/-), *Tell Tale Twilight* (H.M.V. B.1681; 4/-), *La Paloma*, tango (Vocalion L.1157; 3/6), *Sobbing Blues* (Vocalion M.1163; 3/6), *Long Lost Mamma*, blues (Vocalion M.1166; 3/6). *Yes, we have no bananas* (Vocalion M.1155; 3/6), *Wonderful One*, waltz (Imperial 1146; 2/-), *Two Little Wooden Shoes* (Imperial 1145; 2/-), *Apple Sauce*, fox-trot (Pathé 1700; 3/-).

F SHARP.

## CORRESPONDENCE

## DAME CLARA BUTT AND H.M.V.

DEAR SIR,

In the September number of THE GRAMOPHONE you published a letter from Dame Clara Butt, referring to certain records made by her, recently issued by us, from which the impression might be formed that they were so brought out as new recordings by this artist.

As a matter of fact, we were particularly careful to make it clear that this was not the case, and the following statement was printed in our May Supplement :

"Special interest attaches to this record ('Il segreto per esser felici') as it was made by Dame Clara Butt in Germany before the War, and the 'master' record, which was detained by the German authorities, has only recently been handed over to us."

Dame Clara Butt also states that the record of "Caro mio ben" which we issued in July, was one of the first she made for us, but upon reference to our books, we find that it was recorded in Berlin at the same time as "Il segreto per esser felici" and a few other titles, the "master" records of which were detained by the German authorities.

With regard to the quality of the recordings referred to, our experts are too jealous of the reputation of the Company to pass any record for issue which does not reach the very high standard we have set, and the public, who, after all, must be the final judges, have accorded the records such an enthusiastic reception as leaves no doubt about their being in thorough agreement with the opinion of our experts.

The following selection of criticisms which have appeared in the Press also proves that our action in issuing the records was fully justified :

Yorkshire Post, May 3rd, 1923 :

"At the head of the vocal records Dame Clara Butt's name is naturally placed. In *Il segreto per esser felici*, from *Lucrezia Borgia*, her wonderful voice is revealed with a richness of tone that is quite impressive. Donizetti surely never had a more sympathetic exponent. The orchestral accompaniment is good too."

Yorkshire Evening Post, May 4th, 1923 :

"Dame Clara Butt has recorded the well-known air from Donizetti's *Lucrezia Borgia*, *Il segreto per esser felici*, which will no doubt have a successful vogue."

Daily Telegraph, May 5th, 1923 :

"Dame Clara Butt exhibits an excellent trill in *Il segreto*."

Glasgow Herald, May 5th, 1923 :

"Dame Clara Butt's record of *Il segreto per esser felici* is one of the best she has made."

Aberdeen Evening Express, May 8th, 1923 :

"In operatic music, Dame Clara Butt sings the Brindisi or drinking song, from *Lucrezia Borgia*. The rich beauty of the famous contralto's superb voice is shown to magnificent effect. The record is of somewhat unusual interest. It was made by the

singer in Germany before the War, and the 'master' record, detained by the German authorities, has only been recently handed over to the producers."

Westminster Gazette, May 12th, 1923 :

"It is some little time since the name of Dame Clara Butt appeared in the H.M.V., but her latest record, issued this month, compensates for the waiting. The song is *Il segreto per esser felici* (Drinking Song) from *Lucrezia Borgia*."

## "DETAINED IN GERMANY."

"It is perhaps hardly correct to call it Dame Clara Butt's latest record, in view of the following note in the catalogue :

"Special interest attaches to this record as it was made by Dame Clara Butt in Germany before the War, and the 'master' record which was detained by the German authorities has only recently been handed over to us."

Morning Post, May 16th, 1923 :

"Another example of good recording is found in Dame Clara Butt's interpretation of the famous operatic contralto air *Il segreto*, from Donizetti's *Lucrezia Borgia*, a once popular, but now forgotten Italian opera, though the story, in which the chief characters are poisoned at frequent intervals is dramatic enough, even for this age."

Newcastle Daily Journal, May 15th, 1923 :

"Vocally, these latest issues of H.M.V. are rich in good things. Dame Clara Butt in *Il segreto* is at her best."

Yours faithfully,

THE GRAMOPHONE COMPANY, LIMITED.

W. MANSON,  
Manager (English Branch).

(To the Editor, THE GRAMOPHONE.)

DEAR SIR,—A fearful and wonderful array of sound-boxes and needles, as foreshadowed in your most interesting articles, is a truly terrifying proposition to the "man in the street" who forms the majority of the purchasers of records. The interruptions to a quiet concert for one's friends involved in adjusting a different sound-box and needle for each record, would quite damn the "Gram" in most people's eyes, and would bore all but the wildest enthusiasts. Is there, then, no other way of attaining a perfect reproduction than this cumbersome and fussy method? It would seem that we are working at the wrong end of the scale; perfection should rather be sought in recording, so that an average sound-box, with, at most, two grades of needle, would bring out the best in any record. I would set the recording companies (with or without the imprisonment on diet, suggested in your August Review) competing for uniformity in results, with any and every instrument or voice, by using the utmost range of variation in recording mechanism, and thereby simplifying the task of the listener, whether expert or not. One would suppose that it should be possible to record at such a distance as would give proper "perspective" to each tone, and then to "amplify," as in wireless, with valves. I am told that at present this method is ruled out by "distortion"; surely the failure of to-day is the starting point for to-morrow, and we cannot suppose that such technical troubles are beyond the powers of our experts. Our new Review must continue to encourage research in the direction of technical perfection as well as of musical excellence. One can imagine what the influence of a strong band of subscribers, well led, and acting in concert, would be in forwarding these aims (vide the September Editorial). In the meantime we enthusiasts can help on this ideal by bringing the Review before our friends and dealers. THE GRAMOPHONE has at once created and supplied a real want for intelligent buyers of disc music. May its shadow never grow less!

A. H. B.

(To the Editor, THE GRAMOPHONE.)

SIR,—I have read with great interest the article in the current issue of your most valuable journal on "Gramophones and Sound-boxes" but am bound to say that my experience differs radically from yours in more than one instance.

For orchestral records there is a sound-box which I consider to be superior to any of those which you tested, namely the



"Voltona." With a "Recordia" diaphragm the reproduction of such records as the *Funeral March* from *Götterdämmerung* is about as good as the gramophone can give, both for definition of the various instruments and faithful rendering of tone colours, and the price is very much less than the "Lenthall" box.

With reference to the interesting letter by Mr. J. Meek, and your comments thereon, may I say that I possess a very good record of the overture to *Don Giovanni*, namely a "Parlophone"? This is a German record, and contains the whole of the overture on a double-sided 12in. disc. The same makers also issue the overture *Leonora* No. 3 in three parts with the overture to *Fidelio* on the reverse of the second disc—all 12in. There is also a very good military band record of the *Fidelio* overture in the Fonotipia list; it is a 10 $\frac{1}{2}$ in. double-sided disc, and the band is the Royal Italian Marines. I think the price is 7s. The German "Parlophone" records sell here for 5s. each, plus postage of course.

I have to order them from Germany through Mr. W. E. Barnett, of 26, Rochford Avenue, Westcliff-on-Sea, who, I believe, has an agency for the supply of these records together with the "Odeon" and "Musica" records. They are taking from eight to twelve weeks to arrive now, and the agents on the other side require cash before delivery, but if any of your readers really care for fine recording of complete masterpieces these drawbacks will be cheerfully borne, I am sure. It may be of interest also that in the latest "Musica" list appears a complete recording of Strauss's *Tod und Verklärung*, played by the Berlin Philharmonic Orchestra under Strauss himself, in four parts; also Beethoven's *Kreutzer Sonata* in six parts.

Wishing THE GRAMOPHONE the success it deserves.

Yours faithfully,  
J. T. FISHER.

(To the Editor, THE GRAMOPHONE.)

DEAR SIR,—In the course of a letter in the September number of THE GRAMOPHONE, Mr. J. Meek notes Mozart's *Kleine Nachtmusik* among the things which he considers we must have from the recording companies.

In addition to the two records mentioned in the editor's note as being contained in the German H.M.V. catalogue (i.e., those by Hempel and Irene Eden), might I mention that some years ago I was in possession of a remarkably fine record of the *Vengeance* aria by a German soprano called Reichman-Leutner, of whom I had not previously heard. The record was issued by the "Beka-Meister" company, if I remember aright, and as a display of coloratura work was one of the most brilliant things I have heard.

Some time ago, while visiting my dealers, I happened to notice in a pile of H.M.V. Records one by Selma Kurz of this aria, and on hearing it found it to be a remarkably fine performance.

I wrote to the Gramophone Company regarding this record, and to-day received the following reply:—

"Respecting the record of Selma Kurz of Mozart's 'Queen of the Night' from 'The Magic Flute,' the copy of this that you heard at your dealer's was presumably an old copy he has had in stock for a considerable time. While we do not now issue this record the matrix is still existing and we could accordingly press you a copy of it."

I send you this information in case any other readers might wish to obtain copies of the record, as I presume the offer of a special copy does not apply to me alone.

Might it not even be possible to persuade The Gramophone Company to restore this record to a place in the general catalogue? . . .

I am,  
Yours faithfully,  
HUGO S. ARNOT.

(To the Editor, THE GRAMOPHONE.)

DEAR SIR,—In company with so many others I wish also to heartily congratulate you on your particularly acceptable periodical.

I should like to advert to the letter from your correspondent, Mr. J. Meek, in the September number. He mentions the usefulness of the supplements of words of songs that you issue and asks if you could find space to give portions of the libretti of the H.M.V. *Ring* records. I have the 39 sides of this admirable set and we have occasional *Ring* recitals in our music room. To make these more enjoyable, I have prepared a "book of words" with the leit-motive in parallel, so that a person only slightly acquainted with the *Ring* can, without too much mental

effort, follow the story, especially as the unrecorded portions between the records are filled in with condensed synopses, thus giving the whole tetralogy coherence.

I had thought of publishing this little work, but it is probable that the demand would be insufficient to cover expenses. If you would like to peruse it, I should be glad of your opinion as to its merits.

Another thing that the dissection of these records brings home to us is the admirable selection of the *Ring* that the H.M.V. Company have made, inasmuch as, although only 20 per cent. has been recorded, from the point of view of time, yet, in this 20 per cent. are comprised 62 out of 85 leit-motive. If only they had given us just one more double-sided record (of the opening of the *Rheingold*—Oh, for that long E flat) the set would have surely been perfect.

Now for the *Meistersingers*!

Sincerely yours,  
EDGAR F. NEWTON.

(To the Editor, THE GRAMOPHONE.)

DEAR SIR,—Arising out of your last number:—"C. S. R." says there are no *Parsifal* discs available but the H.M.V. issues. He forgets the Columbia of the Prelude and Good Friday Music by the Milan Orchestra (471 and 472). These are also old recordings and of roughly the same standard as the H.M.V. ones. J. Meek seems anxious to get a Mozart Symphony. If he is willing to pay 33 $\frac{1}{2}$  per cent. duty and does not mind a six weeks or so wait, he might order Victor 35482 and 35489 of the G Minor by Victor Concert Orchestra. The records are pretty good though, of course, somewhat cut. "C. M." mentions the *Planets*. Columbia tell me there is more to come of this. The Victor list contains a record of the *Poco allegretto* from Brahms' Third Symphony by the Philadelphia Orchestra (No. 74722). The same orchestra also plays the second number (*In Elysium*) from Gluck's Ballet Suite No. 1. Both these are excellent recordings.

I second "A. T. G." in asking for analytical notes on orchestral records. Why not issue something of this sort in the form of a supplement? The present supplements have the defect of dealing with one branch exclusively.

Yours faithfully,  
R. GOODCHILD.

## QUESTIONS AND ANSWERS

J. S. ROBERTSON.—". . . Are the lists of records given in the Supplement placed in order of merit? Would it not be possible in reviewing records to state what needle gives the best result?" [(i) It may generally be assumed that the first one on the list is worth getting, but usually the compiler has not heard them all. (ii) Z. will do his best, but *de gustibus*.]

## BOOK REVIEWS

*Melody Making.* By SIR WALFORD DAVIES, Mus.Doc., LL.D., etc. (The Gramophone Company, Ltd.); 1/- net.

A SMALL book intended to be read in connection with the remarkable *Melody Lecture Records* (H.M.V. C.1063-68) made by Sir Walford Davies last year, and admirably suited, by its clear illustrated analysis of the records, to make the eye co-operate with the ear of the student of Melody. By way of introduction, an essay on "Music in the School" contains, for the first time in writing, the views of Sir Walford on the teaching of music; and his vigorous plea for the combined development of the eye and the ear is completely satisfying as to a method founded upon experience and commonsense—so much so that it seems to knock the bottom out of the denunciations to which he has usually been subjected by the Tonic Sol Fa and Sight-reading advocates, who maintain that the use of the modulator is sufficient in itself. Sir Walford makes it quite plain that sight-reading appliances and methods are means only to an end—that eye training must be supplemented by ear training; but after this able pronouncement of his views on a matter of great importance to all teachers of music we hope that he may count upon the real co-operation of the disciples of John Spencer Curwen rather than their present partisan attitude towards his great influence in the musical world.

W. M.

*Gramophone Tips ; (1- net).*

THIS little book of eighteen pages, written and published by Capt. H. T. Barnett, 12, Whittington Chambers, Portsmouth, is a digest of some lectures given by him before the Southsea Gramophone Society ; and, as might be expected, is full of interesting information and provocative statements. Capt. Barnett apologises for "dogmatising instead of reasoning" on the score of the time-limit ; but on the whole we think that he has chosen the better way. Tips are just what most gramophonists want, to add to the cue of their own taste and experience.

*How to Listen to Good Music and Encourage the Taste in Instrumental and Vocal Music, with many useful notes for Listeners and Executants.* By K. BROADLEY GREENE. (William Reeves ; in two parts, 1/6 net each.)

THE title might have been shorter, and so might the book. It is written in a rather haphazard, irritating style ; by the end of it you begin to think of songs as "vocal items." And the slip of errata at the end is far from complete. But, with all that, the author has given the musical beginner what he wants, help and guidance, plenty of sensible information and plenty of wise comment. A sincere, if not brilliant, performance.

## A NOTE FOR CORRESPONDENTS.

No letters will in future be answered by post unless a stamped addressed envelope is sent. A selection of other letters will be answered in the columns of the paper.

## NOTES

Copies of Nos. 1, 2, 3 and 4 of THE GRAMOPHONE are still available for new subscribers, price 6d. and postage, except No. 2 (June for July), of which the price is raised to 1/- and postage, as only a very few copies remain unsold. The Editor's Musical Autobiography has appeared in Nos. 1, 2 and 4.

We have received the "Birley Daily Physical Fitness" gramophone record (price 6/-, including chart). It provides instructions and music for six minutes of physical jerks, one minute to each exercise, and after testing them on the office staff we can recommend Capt. Birley's exercises and methods as simple, effective and intelligible to even a beginner. Thus does the gramophone spread its influence and help to the most grotesque moments of our daily life.

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